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cry. Not all the jazz of our own great War was too atrocious verse. The *Last Long Mile* is perhaps a bit of clever and not insincere acting,—of which the A. E. F. promptly caught the pose. The *com-media dell'arte* has given signs of reviving even amongst us, in certain highly cultivated circles,—since the visit of the Vieux Colombier artists. Let us use even excellent and delightful common sense with just enough of reverence, and curiosity, and sensibility still, to understand, among other phenomena, that of Romantic theories. Even if we live in and by them no more, our realism need not degenerate into naturalism, in criticism more than creation. Miss Pound's book is refreshing, delightful, but let her younger readers still remember inquiringly, as historic milestones, *John Brown's Body*,—and the Brothers Grimm.

MAUD ELIZABETH TEMPLE.

Saurat, Denis. *La Pensée de Milton*. Paris, 1920. Libraire Félix Alcan.

This comprehensive analysis of the system of ideas which constitutes the basis of Milton's poetry and prose is the more welcome in view of the almost universal tendency of recent criticism to disparage Milton as a thinker and to regard his greatest work as "a monument to dead ideas." Professor Saurat shows that Milton's thought, far from being dead, is, when disengaged from its theological form and considered in its entirety, fundamentally sound and full of wholesome stimulation for the modern mind. The book is by far the most systematic and complete survey of the intellectual fabric of Milton's work which has yet been published. It is possible to quarrel with the author's interpretation of the relation of Milton's opinions to his life and personality and there are unquestionable limitations in the account of the poet's philosophical and theological sources. But Professor Saurat's book remains an indispensable companion to the study of Milton and a valuable corrective to the point of view represented by such critics as Scherer, Arnold, and Raleigh.

J. H. H.

Saurat, Denis. *Blake and Milton*. Bordeaux, 1920. Libraire Félix Alcan.

In this monograph Professor Saurat elaborates in full detail the thesis that Blake is indebted to Milton for much that is most characteristic in his system of thought. After presenting the evidences of direct influence Professor Saurat analyzes the parallel and contrasting features of the conceptions of life held by the two poets and illustrates the resemblance in their general metaphysical outlook and particularly in their respective ways of dealing with dogma and myth. Blake is described as a "wild brother of Milton . . . a Milton who has broken the bonds of self-control and all control, and allows his magnificent soul to pour itself out haphazard."

J. H. H.